



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2015-2016
season of events

**Norma Winstone with
University of Toronto Jazz Orchestra
11 O'Clock Jazz Orchestra and
David Liebman, saxophone**

Gordon Foote and Jim Lewis, Conductors

Thursday, March 17, 2016
7:30 pm
Walter Hall, 80 Queen's Park

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors



PROGRAM

University of Toronto Jazz Orchestra
11 O'Clock Jazz Orchestra

with guests Norma Winstone,
John and Claudine Bailey Distinguished Visitor in Jazz
and David Liebman

Gordon Foote and Jim Lewis, Conductors

11 O'Clock Orchestra

with Norma Winstone

The Sweet Time Suite

Kenny Wheeler

- i. Opening*
- ii. For H.*
- iii. For Jan*
- iv. For P.A.*

Distance

Klaus Gesing and Norma Winstone
(arr. Sean Sydney)

Dance Without Answer

Klaus Gesing and Norma Winstone
(arr. Terry Promane)

Eulogy - Azimuth

Norma Winstone
(arr. Jim Lewis)

UTJO

with Norma Winstone and David Liebman

Sweet Ruby Suite

Kenny Wheeler

Double W

Kenny Wheeler

Canter No. 1

Kenny Wheeler
(arr. Terry Promane)

Winter Sweet

Kenny Wheeler

11 O'Clock Jazz Orchestra

Saxophones

Russ Matthews
Zach Griffin
Aiden Salvati
Ben Edgecombe
Caelen Roberge-Toll

Trumpets

Mike Henley
Jason Gencher
Sean Sydney
Sang Jun Lim
Emily Denison

Trombones

Austin Latta
Cheondon Kyirong
Tim Wallace
Jared Kirsh

Rhythm Section

Guitar: Jee Kim
Piano: Josh Sinclair
Bass: Aretha Tillotson
Drums: Keagan Eskritt /
Harry Vetro

University of Toronto Jazz Orchestra

Saxophones

Naomi Higgins
Conrad Gluch
Patrick Smith
Connor Newton
Alec Trent

Trumpets

Austin Jones
Marie Goudy
Brad Eaton
Max Forster
Josh Stuckey

Trombones

Zachary Smith
Jared Kirsh
Modibo Keita
Collins Saunders

Rhythm Section

Piano: Josh Smiley
Bass: Victor Vrankulj
Drums: Andrew Miller
Guitar: Christopher Platt

Biographies



Norma Winstone

Norma Winstone was born in London and first attracted attention in the late sixties when she shared the bill at Ronnie Scott's club with Roland Kirk. Although she began her career singing jazz standards, she became involved in the avant garde movement, exploring the use of the voice in an experimental way and evolving her own wordless approach to improvisation. She joined groups led by Mike Westbrook, Michael Garrick and sang with John Surman, Kenny Wheeler, Michael Gibbs and John Taylor, and worked extensively with many of the major European names and visiting Americans.

In 1971 she was voted top singer in the Melody Maker Jazz Poll and subsequently recorded her own album *Edge of Time* for Decca, which although long deleted, has now been re-released as a CD on the Disconforme label.

In the late seventies she joined pianist John Taylor and trumpeter Kenny Wheeler to form the group Azimuth, which was described by Richard

Williams of *The Times* as "one of the most imaginatively conceived and delicately balanced of all contemporary chamber jazz groups." In this setting she combines the instrumental use of the voice with words, most of which she writes herself. Azimuth has recorded several albums on the ECM label (the first three of which have been re-issued as a CD boxed set). Their CD *How It Was Then... Never Again* was released in May 1995, and received four stars in *Down Beat* magazine. Her own legendary album *Somewhere Called Home* on the ECM label is widely considered to be a classic.

In recent years she has become known as a very fine lyricist, writing words to compositions by Ralph Towner, and Brazilian composers Egberto Gismonti and Ivan Lins (who has recorded her English lyrics to his song "Vieste"). She has a special affinity with the music of Steve Swallow, and has written lyrics to many of his compositions, most notably "Ladies in Mercedes," which has become a standard. Her voice has become an important part of the sound of Kenny Wheeler's big band, and can be heard in this context on the ECM double CD *Music for Large and Small Ensembles* which also features John Abercrombie, Dave Holland, Peter Erskine and John Taylor.

Her CD *Well Kept Secret*, recorded with the legendary American pianist Jimmy Rowles, featuring George Mraz on bass and Joe La Barbera on drums, was given a four star rating in *Down Beat* magazine. Here Winstone sings a selection of rare jazz standards, including Rowles' famous tune "The Peacocks" for which she wrote lyrics and re-titled "A Timeless Place." This

piece has since been recorded by other artists including jazz singer Mark Murphy and The Swingle Singers.

Her CD *Manhattan In The Rain*, with pianist Steve Gray, bassist Chris Laurence and special guest saxophonist Tony Coe consists of unusual and classic standards, described by Dave Gelly in The Observer as “A delectable set of songs... masterly and enthralling.” A CD of duo performances with pianist John Taylor entitled *Like Song, Like Weather* on the Enodoc label was described by Don Heckman of the Los Angeles Times as “...a superb example of state-of-the-art, imaginative, virtually beyond-definition singing.”

In July 2001, she won the title of Best Vocalist in the BBC Jazz Awards hosted by Humphrey Lyttleton at London's Queen Elizabeth Hall.

With American pianist Fred Hersch, she recorded a CD of Fred's compositions with her lyrics: called “Songs and Lullabies,” available in the US on Sunnyside, and in England on the Enodoc label. Vibraphonist Gary Burton makes a guest appearance on three tracks. A recording “It's Later than You Think” with the marvellous North German Radio big band directed by British writer Colin Towns, was released in Autumn 2006 to coincide with a British tour.

She was one of the stars of the acclaimed Gilles Peterson ‘Jazz Britannia’ programme shown on BBC 2, from The Barbican which featured influential music of British jazz musicians from the sixties and seventies, along with contemporary jazz artists.

A double CD *Amoroso...only more* so with The Stan Tracey trio and saxophonist Bobby Wellins was released on the Trio label to some five star reviews.

She continues in the forefront of British jazz and was nominated again in the 2007 and 2008 BBC Jazz Awards for best vocalist. She was awarded an MBE in the Queen's Birthday Honours List in 2007. In 2009 she was awarded the Skoda Jazz Ahead Award in Bremen for her contribution to European Jazz.

Her current group is a trio featuring Italian pianist Glauro Venier and German saxophonist/bass clarinetist Klaus Gesing.

The trio was formed around twelve years ago when Venier and Gesing, who were playing as a duo at the time, asked Winstone to guest with them at a concert near Udine, in Northern Italy, Venier's home town. A rapport between the three was immediately apparent. She realised that this was a group that had a very original sound which she wanted to develop. They made their first recording *Chamber Music*, released by Universal, Austria, at the Artesuono Recording Studios in Udine in 2002. This is where they subsequently recorded their ECM album *Distances*, which was given a four and a half star review in Downbeat Magazine, had wonderful reviews in the German and English press.

The CD received an award as top Jazz Vocal CD from Academie Du Jazz in France and its crowning achievement was a Grammy nomination in the Jazz Vocal CD category of 2008.

There have been two further ECM

releases: “Stories Yet To Tell” in 2010 and “Dance Without Answer” in 2013 – both to much critical acclaim.

Norma also works with the Nikki Iles’ group “The Printmakers” comprising some of the UK’s finest musicians. They released a long-awaited album “Westerly” this year and perform mainly in the UK.



David Liebman

NEA Jazz Master David Liebman's career has spanned nearly five decades, beginning in the early 1970s as the saxophone/flutist in both the Elvin Jones and Miles Davis Groups, continuing as a bandleader since. He has played on over five hundred recordings with nearly two hundred under his leadership or co-leadership. In the jazz education field he is a renowned lecturer and author of several milestone books: “Self Portrait Of A Jazz Artist,” “A Chromatic Approach To Jazz Harmony And Melody,” “Developing A Personal Saxophone Sound,” (translated into multiple languages), in addition to teaching DVDs, journalistic contributions to

periodicals and published chamber music. His autobiography “What It Is” (Scarecrow Press) is a fascinating look into Lieb's career.

Lieb is the Founder and Artistic Director of the International Association of Schools of Jazz (IASJ) since 1989, which is a worldwide network of schools from nearly 40 countries. Liebman's awards, besides the NEA honor, include the Jazz Educators Network (JEN) Legends of Jazz (2013); the Order of Arts and Letters (France 2009); Jazz Journalist's award for Soprano Saxophone (2007); Grammy nomination for Best Jazz Solo (1998); Honorary Doctorate from the Sibelius Academy (Finland-1997). He is currently Artist in Residence at the Manhattan School of Music and guest lecturer at both the University of Toronto and Berklee College of Music. Dave has consistently placed in the top positions for Soprano Saxophone in both the Downbeat and Jazz Times polls since 1973.

University of Toronto Jazz Orchestra

The University of Toronto Jazz Orchestra (UTJO) is now in the fourth year under the leadership of Gordon Foote. The band is quickly becoming one of Canada's finest university jazz orchestras, and is the flagship group of the Jazz Studies Program at the University of Toronto.

This past July, the UTJO travelled to Winnipeg to perform at the National Conference of the Canadian Music Educators Association. Many thanks to Hans Kluge for his generosity which made it possible for the ensemble to perform at the conference, and to promote the UTJO, the U of T Jazz Program and the University of Toronto

Faculty of Music.

The 18-member ensemble is part of the UofT Jazz Program, which offers bachelors, masters and DMA degrees in jazz. The UTJO work hard to produce performances that are musical and exciting, with precision and energy. Their repertoire spans many decades, and pays homage to the rich jazz orchestra tradition. The jazz degree curriculum also requires students to compose and arrange music, which has the ensemble performing music with a unique UofT flavour.

Jack Bowers, of All About Jazz (allaboutjazz.com) wrote the following in his review of their 2013 CD *Reflections*: "To describe the album as impressive would be an understatement. The UTJO is as good as or better than almost any ensemble you'll hear at that level... *Reflections* is a superb album, teeming with high energy and good humor. Gordon Foote, it seems, has found a congenial new home in Toronto, and the UT Jazz Orchestra is in the best of hands."



Gordon Foote, Conductor

Gordon Foote is currently Associate Dean, Performance & Public Events and Professor in the Faculty of Music at the University of Toronto. As part of the Jazz Studies Program, he directs the University of Toronto Jazz Orchestra (UTJO).

The UTJO recently traveled to Winnipeg to perform at the National Conference of the Canadian Music Educators Association. The ensemble released a CD entitled *Reflections*, featuring UofT faculty member Mike Murley on tenor saxophone. All of the music on the disc was written by Murley.

Previous to that, Foote spent 26 years as a professor in the Jazz Studies Program at the Schulich School of Music of McGill University, in Montreal, Quebec. He served as dean (interim), associate dean (academic and student affairs), chair of the Department of Performance, director of graduate studies and chair of the Jazz Area. Before that he was a professor for six years at St. FX University in Nova Scotia.

Foote is one of the pioneers of jazz education in Canada, being instrumental in the development and implementation of the first undergraduate and graduate university jazz studies programs in the country. Foote was the coordinator of the McGill Jazz Orchestras, and directed McGill Jazz Orchestra I. Under his direction the ensemble performed throughout the United States, Canada, France, Switzerland, England, Ireland and Mexico. The ensemble released nine compact discs and was recognized internationally as one of the finest university jazz ensembles anywhere.

As a saxophonist and clinician for Conn-Selmer, Foote has performed in Canada, Europe and the United States. Foote has served as the Quebec representative to the IAJE, the director of education for IAJE Canada and as president of Jazz Canada. His studies at the University of Minnesota and the University of North Texas combined with 40 years of performing and teaching experience leave him as probably the most requested adjudicator, conductor, clinician and jazz educator/performer in Canada.



Jim Lewis, Conductor

Jim Lewis is a freelance trumpet player, improviser, composer/arranger and currently an Assistant Professor, Teaching Stream at The University of Toronto.

In 2004, he completed a masters degree in Performance (Concentration in Jazz) at the University of Louisville, where he studied trumpet performance with Dr. Michael Tunnell, composition and arranging with John LaBarbera and

improvisation with Jamey Aebersold.

Lewis' early performance credits include Rainer Weins' *Silk Stockings* (Donde esta el Mercado). Over the years Lewis has performed with many of Canada's finest improvisers, and is currently a regular member of the Frank Lozano Group (*Colour Fields*), Christine Duncan's Element Choir (*Live at Rosedale United, Element Choir & William Parker – At Christ Church Deer Park*), Mark Segger Sextet (*The Beginning*), an improvising trio with Andrew Downing and Jean Martin (*On a Short Path From Memory to Forgotten*) and the 2015 Juno-nominated Bristles Trio with Andrew Downing and David Occhipinti (*Bristles*). In 2014, he was featured at the FONT (Festival of New Trumpet Music) Canada Festival in Montreal. Lewis can be heard in clubs in the Toronto area, and across the country as a sideman with various other groups, and has played Jazz Festivals across Canada, and in the United States and Europe, with many of Canada's most creative jazz musicians and improvisers.

Lewis is the musical director of the Ottawa Jazz Festival's annual 'Youth Jazz Summit' and the 'Stingray Rising Stars' bringing together Canadian jazz students aged 17-22 to rehearse, workshop and perform during the Ottawa Jazz Festival. He has adjudicated festivals and presented workshops across Canada and in the USA, including clinics, a research paper and performing groups at the International Association of Jazz Educators Conferences in Chicago, New York, Anaheim and New Orleans.

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